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EDITORIALS

BARNARD'S "LINCOLN" CONDEMNED BY THE AMERICAN INSTITUTE OF ARCHITECTS

We have received the following letter:

NEW YORK CHAPTER
OF THE
AMERICAN INSTITUTE OF ARCHITECTS

Egerton Swartwout, President, 16 West 34th Street.	Clinton Mackenzie, Recorder, 15 Broad Street.
B. W. Morris, Vice-President, 101 Park Avenue.	F. L. Ackerman, Louis Ayres, Owen Brainard, John W. Cross, R. H. Hunt, F. Livingston Pell, Executive Committee.
Stowe Phelps, Secretary, 215 West 57th Street.	
Edward L. Tilton, Treasurer, 52 Vanderbilt Avenue.	

New York, February 18, 1918.

WHEREAS, It has come to the notice of the New York Chapter of the American Institute of Architects that a movement is on foot to present and erect in prominent places in the capitals of one or more of the nations now allies of the United States replicas of Barnard's statue of Abraham Lincoln; and

WHEREAS, There is ample and conclusive evidence that this statue does not adequately or correctly represent the personality of that great American; and

WHEREAS, Many competent authorities, including this body, feel that the artistic and sculptural value of this work is open to question;

Therefore Be and it Hereby is Resolved that the New York Chapter of the American Institute of Architects protests against this movement, and the presentation of this statue to any government or municipality, on the ground that it is an unsuitable and improper representation of Abraham Lincoln; and further

Be and it Hereby is Resolved that a copy of this resolution be forwarded to the Secretary of each of the Chapters of the Institute, to the Secretary of the American Institute of Architects, to all architectural publications, and to the press.

The above Resolutions have been adopted by the New York Chapter. It is hoped you will give them the widest publicity.

STOWE PHELPS, Secretary.

This speaks for itself.

Will it now be too much to hope that the short-sighted defenders of Mr. Barnard's "Lincoln" will cease to accuse us of jealousy, envy or spite against that able sculptor? Will they ever be able to see that in the interest of the highest public good a public man might take a stand against the work of a politician or an artist without any personal animus when he thinks it disastrous in its effects? The architects cannot be accused of harboring any sort of enmity to Mr. Barnard, they at least may be considered to look at the matter only from the standpoint of the public good.

We repeat, Mr. Barnard has done some things which the profession considers good and others which it does not understand or endorse. His "Lincoln" is one of the latter, the result of a false point of view as to how Lincoln should be represented.

The foundation of our opposition to this Lincoln statue was not its clothes or its technique or style, but its conception, composition, proportion and in short, its *false characterization*. Mr. Barnard does not show the majestic Lincoln at the bar of history being judged and admired, but a slave Lincoln at the block, being sold and pitied. And all this is the result of his having fallen a victim to that "patheticism" which has led so many historians, poets and artists astray in their portrayal of Lincoln.

Let us hope that Mr. Barnard will now deign to accept the advice we gave him in June 1917 and make a new Lincoln—virile, heroic and majestic, as our President who triumphed all along the line, even in death.

A PAINTER INVENTED THE TELEGRAPH MORSE, FIRST PRESIDENT OF THE ACADEMY OF DESIGN

(See frontispiece and page 458)

ALTHOUGH externally their lives are not alike, yet artists and inventors have a strong fundamental accord, those artists at least who are not mere men of routine, but have imagination. The constructive mind is present in both. In their virtues as in their failings a definite parallel may be observed between the inventor and that artist who is not content to copy other men of his métier slavishly, but, having gained an understanding of the work of his contemporaries or of certain masters of the past, builds further in some direction that is likely to be indicated by the general trend of thought in his day.

Samuel Finley Breese Morse is one of the best-known examples of a painter who turned from brush and palette to the application of scientific discoveries for practical needs. Not that he was the first in America to do so. Before his day Robert Fulton did the same. Fulton and Morse were only shining examples of a vein of invention that has always lain broad and thick in the masses of Americans and gained the popular term "Yankee notions" (with the implication of a slur) for the thousand contraptions and one that appeared at every country fair before and after the Revolution. Many of these "notions" have become of the greatest practical

value as labor-saving devices which increase the wealth of the community in a myriad devious ways; and among them, from time to time, appear inventions that may well be termed epoch-making.

Samuel Morse sprang from a soil that was famous a century ago for the inventiveness of its inhabitants—Connecticut. His father was a Congregational minister whose hobby was geography, and so he was widely known for text-books on that useful subject. Samuel was born while his father administered a parish at Charlestown, Mass.; he took to painting, entering the art school of Benjamin West in London about 1812. At the exhibitions of the Adelphi Society he showed a "Dying Hercules" and a "Judgment of Jupiter" in the good old Westian style, then all the vogue in England. Returning home in 1815, he painted portraits and in 1820 was engaged on decorations of the halls of Congress at Washington. In 1824 he was one of a number of artists in New York who founded a society which next year became the National Academy of Design, being among the first fifteen Academicians, and he was also its first president—from 1826 to 1845.

Some years previous to this he painted the portrait of Marquis de La Fayette, then on a visit to the United States, a visitor for whom grateful Americans could not do too much in the way of gifts of land, encomiums from Congress, swords from this and that quarter, processions with triumphal arches and portraits, all to congratulate and keep in memory their gallant helper and defender during the Revolution. The standing portrait that Morse was commissioned to paint is reproduced on page 458; it hangs in the City Hall of New York, having fortunately escaped the several conflagrations which seem fated to give this old building a precarious tenure of life.

Of necessity it was not the fresh young enthusiast for liberty who could be embodied in this portrait, the boy who dodged again and again the British cruisers on his errands of service; it was a very different man whom Morse had to paint. The Marquis had passed through the dreadful days of the French Revolution, had been in Austrian prisons and felt the ingratitude of his own countrymen in a hundred ways, from violent outbursts to deadliest contempt. An old war-worn man, the sport of politicians and the scorn of upstarts, at any rate he was in a country that knew how to value him. He had seen the rise and fall of Napoleon, and the Allies dictating terms in Paris. Perhaps Gilbert Stuart, had he been at that time equal to the task, would have produced a more heroic likeness. But Morse painted him in his simple rather hard style as he was; and we are indeed fortunate to have so good a record of the man.

What proved the turning-point in Morse's career was his failure to obtain a commission for certain wall-paintings called for by Congress; it went to an artist generally considered his inferior. He had just passed three years in Europe, always at work, studying public and private collections, and during his absence had been appointed to a professorship

of literature and the fine arts in Columbia University. He was President of the Academy. Yet he was turned down by the committee of Congress and the order given to an artist of the second class, perhaps because the decorations he had made years before when he was less mature had failed to meet the approval of those who were considered connoisseurs.

It was while returning from Havre in the good ship *Sully* in 1832 that he conceived the idea of the "magnetic" or electro-magnetic recording telegraph. The talk ran on Franklin's observations of the lightning; and it occurred to Morse that the electric fluid might be conducted—might really be "harnessed" as a medal to Franklin expressed it. As he parted from the captain of the ship, William Pell, he took his hand and said [so it is related by his son]: "Captain, when my telegraph has become the marvel of the world, remember that the discovery of it was made aboard the *Sully* on the 13th of October 1832."

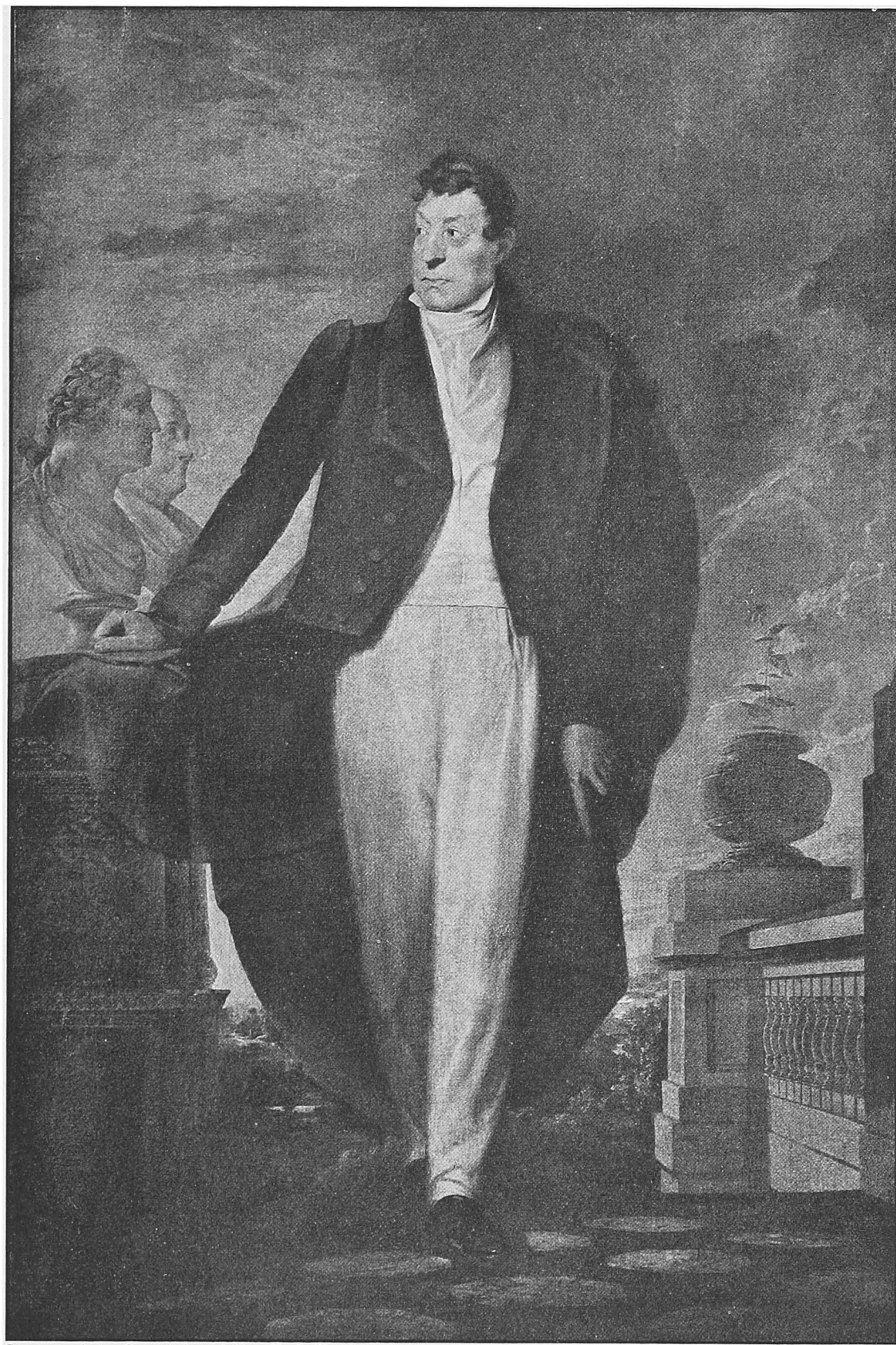
Several years elapsed before his rude instruments and startling claims could engage a committee of Congress, which committee, though it reported that the marvel was true, contained members invincibly skeptical, so that nothing was done. In 1839 he went to Europe and tried to excite the interest of the French and British governments, but in vain. Coming home, it was not till 1843 that this indefatigable man secured the aid of Congress; thirty thousand dollars were appropriated and a telegraphic line was carried from Washington to Baltimore. But enough time had elapsed for others to seize the idea and push experiments. Austria, strange to say, was the first foreign country that saw the point, then followed Prussia, then Switzerland. But the delay, partly due to his poverty and the necessity he was under to depend on his paintings for a livelihood, enabled other inventors to become his rivals.

"Th' invention all admired, and each how he
To be the inventor miss'd—so easy it seemed
Once found, which yet unfound, most would have thought
Impossible."

Toward the end of his life Morse took up his brushes again without entirely neglecting, however, to work on improvements to the telegraph. As an artist he is not remembered through the historical pictures he made in the early part of the century when such things were in demand, but as a portraitist.

William Cullen Bryant was a particularly grateful sitter owing to his pronounced and well-cut features and the generally picturesque air which he retained to the last. Morse's portrait was taken in the poet's early middle age and belongs to the National Academy of Design. Owing to the eminence of the sitter and the fame of the painter and also because of the beautiful workmanship of Timothy Cole as an engraver we have asked the latter to provide this number of the magazine with a wood-cut after the portrait, and so it forms the frontispiece for March.





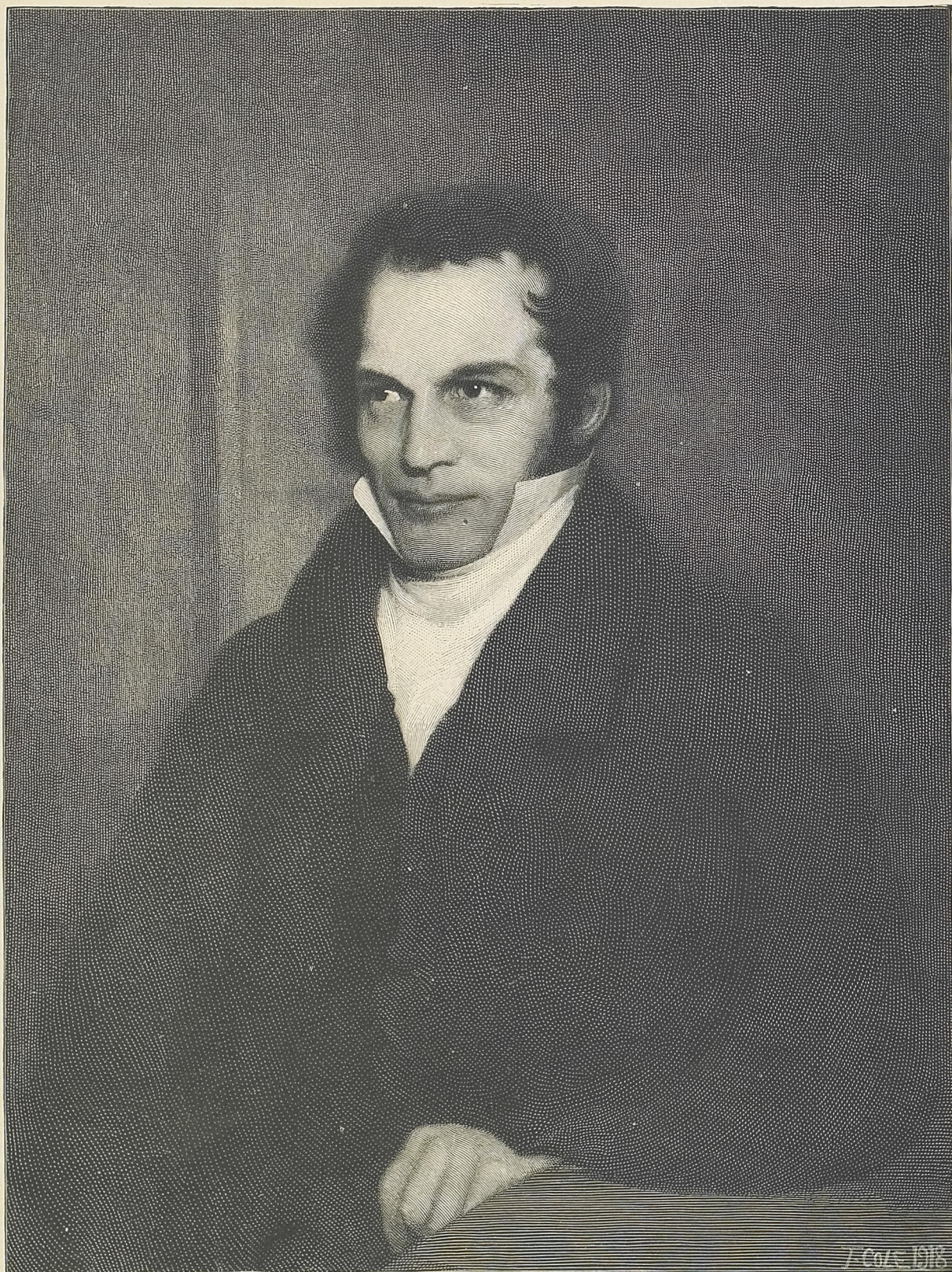
Courtesy of Art Commission of New York City.

THE MARQUIS DE LA FAYETTE

FROM THE PORTRAIT IN THE NEW YORK CITY HALL

PAINTED BY SAMUEL F. B. MORSE, P.N.A.

(See page 456)



PAINTED BY SAMUEL F. B. MORSE.

ENGRAVED BY TIMOTHY COLE.

WILLIAM CULLEN BRYANT